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Amateur Photographer.

CONDUCTED BY GEORGE G. ROCKWOOD.

THE AMATEURS' EXHIBITION.

THE First Annual Exhibition of the Amateur Photographers held at Ortgies's rooms in this city, consisted of pictures contributed by the Photographic Society of Philadelphia, the Boston Camera Club, the Society of Amateur Photographers of New York, and corresponding members in England and elsewhere. It lasted from March 26th to April 2d, and attracted many visitors. The exhibition was a pleasant surprise, many of the pictures shown having great artistic merit as well as technical excellence. It was open to both amateurs and professionals. There were but few contributions by the latter; but among these was some notable work, especially several beautiful land, water, and figure pieces, by Mr. Sutcliffe, of Whitby, England. The jury of award were Messrs. Jas. D. Smillie, Geo. D. Cox, E. Wood Perry, Jr., C. Y. Turner, and Geo. G. Rockwood. In their report presented it is declared that "The highest aim is one that reaches above the precision of chemistry or mechanics and gives expression to the subtle spirit that pervades all nature whether in landscape or figure." Diplomas were awarded as follows:

Frank Sutcliffe (professional photographer), Whitby, England; Nos. 372, 373, 374, 375, 376, 377, 378. One diploma for the entire exhibit for "the best general exhibit of technical skill, combined with artistic treatment as to composition, gradation and tone."

F. P. Cembrano (amateur), Richmond, England. One diploma for No. 314. *J. Prime Loud* (amateur), Boston, Mass. One diploma for Nos. 170 and 171. These two awards are made for "the poetic treatment of landscape composition in which the fine technical skill is lost sight of in the beauty of the pictures."

George B. Wood (artist and professional), Philadelphia, Pa. One diploma for entire exhibit for "best choice of subject and composition."

Frederick A. Jackson (amateur), New Haven, Conn. One diploma for Nos. 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267. *John L. Stettinius* (amateur), Cincinnati, O. One diploma for Nos. 236 and 237, excepting pictures in 236, entitled "The Jumper and the Diver." *T. H. Emerson* (amateur), Chiswick, England. One diploma for Nos. 320, 321, 322. These awards are for the "best selection of motive and management of delicate gradations, that render the simplest subject full of interest."

John E. Dumont (amateur), Rochester, N. Y. One diploma for Nos. 268, 269, 270. *Alfred Clements* (professional), Philadelphia, Pa. One diploma for Nos. 103, 104, 105, 106, 107, 108, 109, 110, 111, and 112. *Henry A. Rowland* (amateur), Johns Hopkins University, Baltimore, Md. One diploma for Nos. 278, 279, 280. *Robert S. Redfield* (amateur), Philadelphia, Pa. One diploma for Nos. 82, 83, 84, 85, 86, 87. *John G. Bullock* (amateur), Philadelphia, Pa. One diploma for Nos. 88, 89, 90, 91, 92, 93. *J. P. Gibson*, Hexham, England. One diploma for Nos. 368, 369. These diplomas are awarded for the "best technical excellence, with much artistic feeling in choice of subject."

Horace A. Latimer (amateur), Boston, Mass. One diploma for Nos. 176 and 177, for the "best photographs from paper negatives."

John L. Stettinius (amateur), Cincinnati, O. One diploma for pictures entitled "The Jumper," "The Diver," in No. 236.

Walter A. Clark (amateur), New York, N. Y. One diploma for No. 274, for the "best examples of instantaneous photography."

Franklin Harper (amateur), New York, N. Y. One diploma for No. 6, for the "best interiors."

C. W. Canfield (amateur), New York, N. Y. One diploma for Nos. 301, 302, 303, 304, for the "best blue prints."

P. H. Mason (amateur), Peekskill, N. Y. One diploma for No. 255, for the "best enlargement by an amateur."

John Bartlett (amateur), Philadelphia, Pa. One diploma for Nos. 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29. *J. West & Sons* (professional), England. One diploma for Nos. 324, 325, 326, 327, 328, 329, 330, 331, 332, 333. *J. G. Sinclair* (amateur), West Hartlepool, England. One diploma for Nos. 334 to 335 inclusive. Diplomas are awarded for these because "they are good technically."

Mrs. Robert W. de Forest (amateur), New York, N. Y. One diploma for Nos. 250 and 251 for the "best ladies' exhibit; especially good for choice of subject and technical excellence."

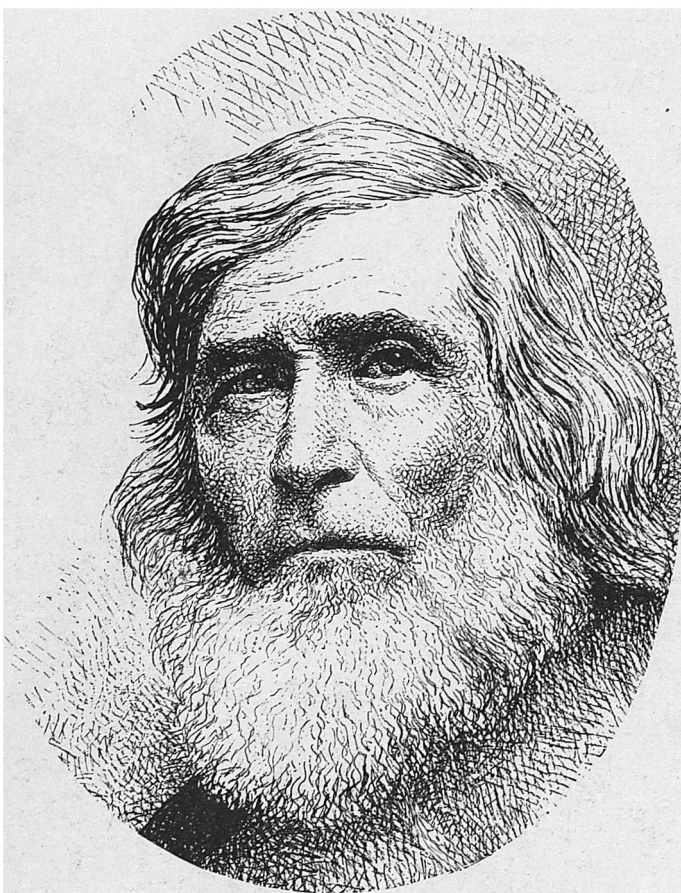
Miss Evelyn Welsh (amateur), New York, N. Y. One diploma for Nos. 243, 244, 245, 246, 247. *Miss Elizabeth A. Slade*, New York, N. Y. One diploma for Nos. 276 and 277, for "second best ladies' exhibit, and good selection of subject."

COLLODION TRANSFERS.—"An Artist" desires to know if ambrotypes or collodion pictures can be made on paper, and, if so, whether or not they could be "painted in oil colors with facility." Collodion pictures can be transferred to paper or canvas, but they cannot be made directly upon the paper. Of course such pictures are "positive" and must be made from "negatives." This class of pictures forms a large industry in England. From an ordinary carte de visite or cabinet negative is made a positive image on a sheet of glass, say 11x14. The glass, before being coated with the collodion, has been rubbed with powdered talc or French chalk—

sometimes with wax dissolved in ether—to insure the subsequent easy removal of the picture from the plate. After the positive has been made and toned black, with chloride of gold, and thoroughly washed, and, while wet, transfer paper or canvas—which has been prepared with a thin coating of gelatine—is pressed down in perfect contact with the film and put away under pressure to dry. When dry the paper or canvas is raised from the glass carrying the image with it. The Eastman gelatine bromide paper is now so excellent and easy to work that it is much preferable to the collodion transfers and gives clearer and better results. In the last number of *The Art Amateur* I gave some directions for its use in the line of oil painting.

THE BROMIDE PAPER.—Such uniformity of action is now secured in the preparation of this paper that some of the results attained by its use are truly remarkable. An amateur recently brought to me a clear, sharp negative, only 4x5 inches in size, which I enlarged to 25x30 on bromide paper. The picture surprised even those who have used the process since it was first introduced. It really left little to be desired in the way of artistic finish. The clear, strong heads now frequently made life-size from cabinet negatives are, indeed, playing havoc with the "crayon artists," who can, in many instances, add but little in the way of improvement. These bromide paper enlargements are often of great assistance to genre painters, some of whom have become quite expert with their "detective" cameras, and, having "bagged their game," get the necessary enlargement made and so secure a model warranted to keep still.

THE COLLOTYPE.—I am asked the difference between the "Heliotype," "Albortype," the "Artotype," etc. The differ-



ASHER B. DURAND. DRAWN BY J. O'B. INMAN.

SEE "MY NOTE BOOK."

ence is pretty much in name only. The generic name for all the gelatine printing processes in Europe is "Collotype." So nearly alike are the products of the various companies in this country that one cannot tell from which establishment the work emanates except by the imprint. The process, in brief, is as follows: Glass is coated with a solution of gelatine in combination with some one of the chromate salts (bichromate of potash or ammonia). Formerly, and possibly now, the gelatine contained a portion of Russian or fish glue. When this solution is sufficiently dry—which condition is accelerated by heat—the film is exposed to the action of light, or printed from as with the ordinary photographic printing process. The printing frames are so made as to permit the examination of the plate during the exposure to light and its restoration to perfect contact again with the negative. When the film is sufficiently impressed, which is indicated by a rich chocolate-colored image, the plates are placed in cool running water, in order to soak out or free the plates from the unaffected chromic salts. This is accomplished when about all the color is removed. The plates are again dried spontaneously, and are ready for printing from. The effect of the light has been to impart to the film all the qualities of a lithographic stone with a drawing upon it. That is to say, the parts which have been protected from the light absorb water and reject greasy ink, while the portions affected by the light attract ink and reject water. So the plate, after being sealed to a lithographic stone, or a suitable slab of marble, or very thick sheet of glass, is placed upon a press precisely like, but smaller and lighter than the usual lithographic printing-press, and it is printed from in precisely the same manner

and with the same materials as when a lithographic stone is used. First, a wet sponge is passed over the plate, followed by a fine ink-roller and the image "rolled up." The paper is placed upon the plate over a tympan sheet, the plate is passed under a "scraper," and the impression is made. The plates will sometimes last through an edition of one or two thousands, but ordinarily but a few hundreds.

BLUE PRINTS OR BLACK.—A correspondent asks if there is any method similar to the "blue process" for making black prints. Many attempts have been made in this direction, but thus far with results involving the sacrifice of the lights of the picture, and in effect destroying all their beauty. Mr. F. R. C. Perrin, of Pittsburg, a distinguished amateur, who has made an exhaustive series of experiments with the above object in view, ends by declaring that the blue prints are the most brilliant, and the process the easiest and quickest done. Concerning the blue process, the sooner it is printed after the paper is dry, the purer will be the whites in the prints, and the richer the color. If the negatives are vigorous, and the highest lights are pure, it will deepen the color to immerse the print in the following solution for a few seconds: Four ounces of sulphate of iron, four drachms of sulphuric acid, and four ounces of water. If a green color is desired, make a rather light print, and, after washing it, immerse it in a solution of eight ounces of water and half a drachm of sulphuric acid. The only approach to black attained by Mr. Perrin was by immersing the washed print in a solution of four ounces of water, and one drachm of tannin. It is left in this solution for five minutes, and the print is then put into a solution of four ounces of water and one drachm of carbonate of soda, being left in it

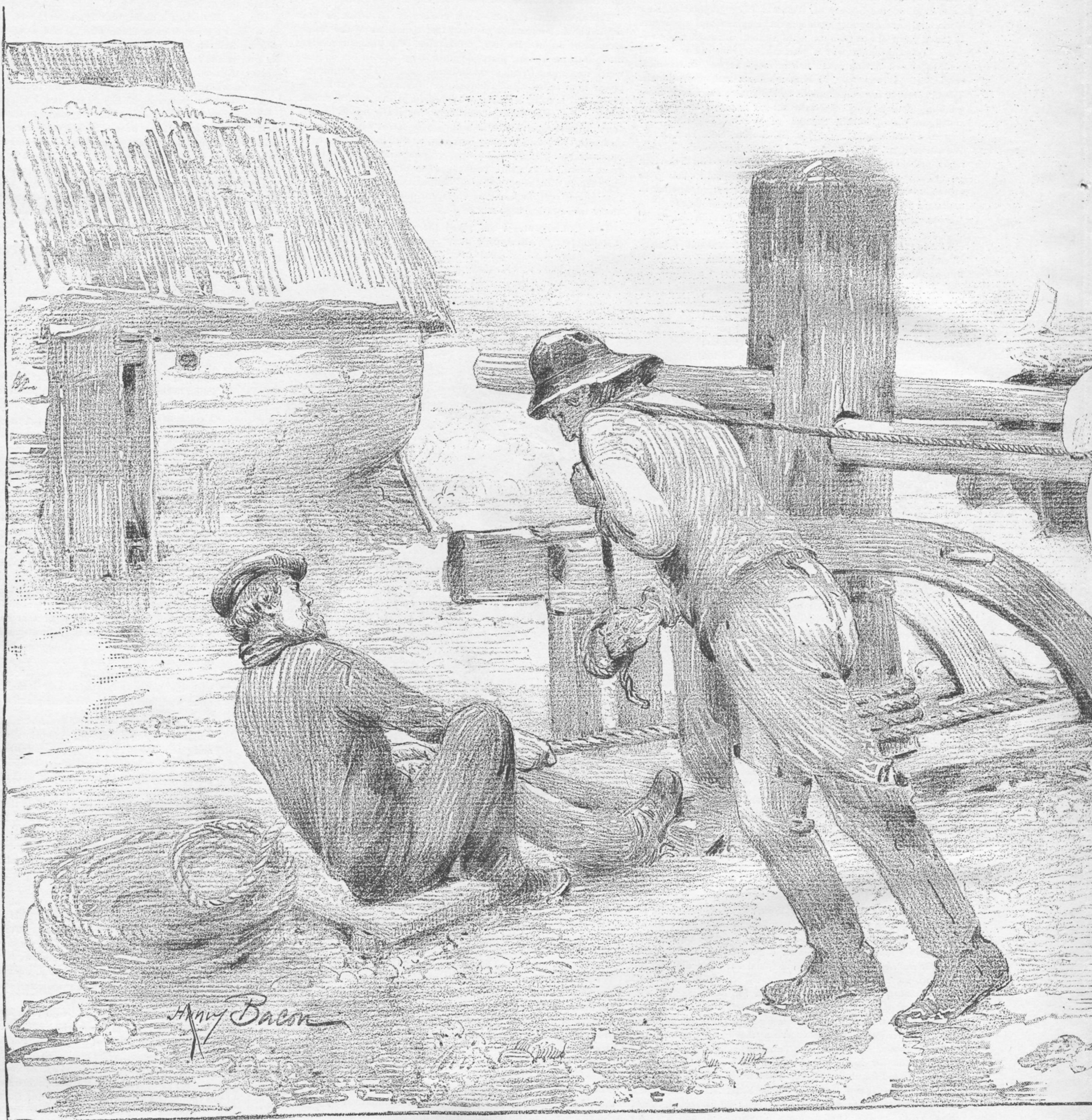
for one minute and then put back into the tannin solution. This repeated for five or six times will give it a deep wine color, which when dry will be almost black. In the blue process it is essential to perfect success that the chemicals, the red precipitate of potash (1 oz. to 8 ozs. of water) and the citrate of iron and ammonia (1 oz. to 2½ ozs. of water) should be fresh, and the paper used quickly after preparation. It requires one ounce of the mixed solutions, in the proportion of one part of the iron solution to two parts of the potash solution, to prepare one square yard of paper.

PERMANENT PRINTING PAPER.—A strong effort is being made to obtain a printing paper which will have the rich tones of albumen paper together with the solid dower of permanency. Abernether, of Munich, uses a coating closely resembling albumen, which, it is claimed, is two or three times more rapid in action, and, on the score of permanency, his paper is claimed to be far superior to that commonly in use; but as to this latter point it is too early to speak with certainty.

A NEW ACCELERATOR.—Common table salt has recently come into notice as an accelerator in the development of gelatino-bromide of silver plates. Before development the plates are soaked for two or three minutes in a 20 or 25 per cent solution of sodium chloride (common salt) in water. The plates are then developed in the usual manner. The results of two plates exposed upon the same subject and with the same time showed that the one in combination with the salt was full-timed and dense, while the other was short of time and a comparative failure.

OPAL PICTURES.—A correspondent asks for a formula for making colodio-chloride prints on porcelain and glass. It has frequently been published in textbooks, but, as is often the case, essential points are omitted. What our correspondent wants is now for sale by the leading stock dealers, and he will find it cheaper to buy the prepared materials than attempt to prepare them himself, unless, indeed, he has had great experience.

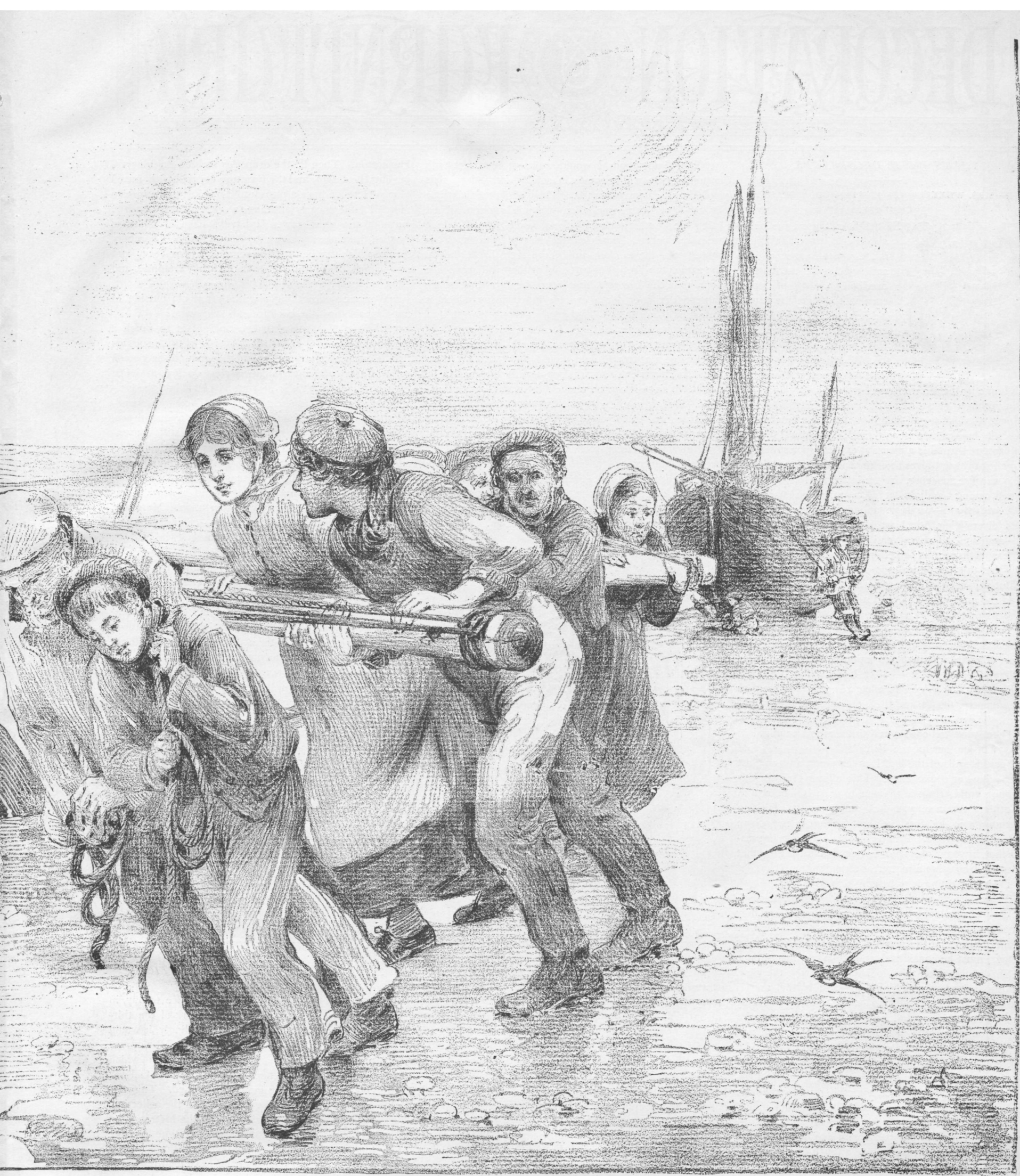
In coloring photographs do not let the background distract attention from the principal figure. If painted of one uniform flat tint, the figure is apt to appear inlaid, which should by all means be avoided. The aim should be to give an atmosphere to the picture. This must be effected by using broken tints, and by causing the light to fall on the background from the same point as it falls on the sitter. As a general rule, a judiciously painted plain background has the best effect. The fewer objects introduced into a background the better; and, where introduced, they should be merely indicated, not painted with sharpness or intensity. If a landscape background be introduced, it should be painted broadly, and with few details. As a general rule, the best background is one which is darker than the lights and lighter than the shadows of the picture. For fair persons the blues, violets and greens may be used with advantage; while for dark persons, warm browns and dark red will be found valuable. Grays, greens, olive and greenish grays will frequently be useful. The local tint should be washed, and the lights and shadows of the background hatched on, using a little gum water with the color. If a curtain be required, it should be painted with body colors; sky, with transparent color. Opaque "flat" backgrounds are often painted in photographs simply because they are easy to manage, and readily hide any defect in the photograph. Almost any tint may be made with Chinese white, and the addition of such other color as may be required. A stone color may be formed by mixing Chinese white with yellow ochre and burnt umber; a chocolate, of Chinese white and lamp-black and Indian red; a greenish gray, of Chinese white, yellow ochre and indigo. Opaque backgrounds produced by these means are generally inartistic, however, and make the figure appear inlaid. [Some special articles on coloring photographs will appear very soon in these columns.—Ed. A. A.]



"AT THE CAPSTAN—ETR

DRAWN BY THE ARTIST FROM HIS PA

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ETAT." BY HENRY BACON.

PAINTING IN THE PARIS SALON OF 1887.